

The following is a list of all sf, fantasy and horror titles, and books of related interest, received by Interzone during the month specified above. Official publication dates, where known, are given in italics at the end of each entry. Descriptive phrases in quotes following titles are taken from book covers rather than title pages.

A listing here does not preclude a separate review in this issue (or in a future issue) of the magazine.

Anderson, Poul. **The Stars Are Also Fire.** Tor, ISBN 0-330-34707-1, 562pp, A-format paperback, cover by Vincent DiFate, £4.99. (Sf novel, first published in the USA, 1994; this is the US paperback edition with a British price added, distributed in the UK by Macmillan/Pan.) *23rd February 1996.*

Baxter, Stephen. **Ring.** Voyager, ISBN 0-00-648221-X, 443pp, A-format paperback, £5.99. (Sf novel, first published in 1994; third in his "Xeelee" trilogy; reviewed by Paul McAuley in *Interzone* 93.) *19th February 1996.*

Brin, David. **Startide Rising.** Orbit, ISBN 1-85723-372-7, x+460pp, A-format paperback, cover by Fred Gambino, £5.99. (Sf novel, first published in the USA, 1983; an "Uplift" novel, and a Hugo and Nebula award-winner, the text here follows that of the revised 1993 Bantam US edition.) *1st February 1996.*

Cadnum, Michael. **The Judas Glass.** Carroll & Graf, ISBN 0-7867-0239-7, 310pp, hardcover, \$22.95. (Horror novel, first edition.) *March 1996.*

Campbell, Ramsey. **The Influence.** Headline, ISBN 0-7472-5075-8, 312pp, A-format paperback, cover by Larry Rostant, £5.99. (Horror novel, first published in 1988; this edition contains an interesting new afterword by the author.) *22nd February 1996.*

Carmody, Isabelle. **The Gathering.** Scholastic/Point, ISBN 0-950-54215-X, iv+284pp, C-format paperback, cover by Tim Edmunds,

£8.99. (Juvenile horror novel, first published in Australia, 1993.) *January 1996.*

Carroll, Jonathan. **The Panic Hand.** Harper-Collins, ISBN 0-00-647929-4, 240pp, A-format paperback, £4.99. (Horror/fantasy collection, first published in 1995; reviewed by Pete Crowther in *Interzone* 99.) *5th February 1996.*

Chadbourn, Mark. **The Eternal.** Gollancz, ISBN 0-575-06138-3, 381pp, hardcover, £16.99. (Horror novel, first edition; proof copy received.) *11th April 1996.*

Christopher, Nicholas. **Veronica: A Novel.** Bantam Press, ISBN 0-593-03998-X, 322pp, trade paperback, £8.99. (Fantasy novel, first published in the USA [?], 1996; proof copy received; it appears to be a literary fantasy-cum-love story, by "one of America's pre-eminent poets"; the author has written a previous novel called *The Soloist* [1986].) *4th April 1996.*

Dexter, Susan. **The True Knight: Book Three of The Warhorse of Esdragon.** Del Rey, ISBN 0-345-39345-7, 323pp, A-format paperback, cover by Ciruelo Cabral, \$5.99. (Fantasy novel, first edition.) *1st January 1996.*

Donaldson, Stephen R. **The Gap Into Ruin: This Day All Gods Die.** Bantam/Spectra, ISBN 0-553-07180-7, 564pp, hardcover, \$22.95. (Sf novel, first edition; proof copy received; the fifth and final "Gap" novel, following *The Gap Into Madness: Chaos and Order.*) *May 1996.*

Donnelly, Joe. **Incubus.** Michael Joseph, ISBN 0-7181-3979-8, 442pp, hardcover, £15.99. (Horror/suspense novel, first edition; proof copy received.) *28th March 1996.*

Everman, Welch. **Cult Science Fiction Films: From**



The Amazing Colossal Man to Yog—Monster from Space. Virgin, ISBN 0-86369-987-1, 255pp, very large-format paperback, £14.99. (Illustrated A-Z of minor sf movies, first published in the USA, 1995; the

word "cult" in the title seems to be synonymous with "bad"; the vast majority of the titles covered are semi-forgotten B-movies, although George Lucas's *THX-1138* and Michael Crichton's *Westworld* are both included [they seem out of place alongside the likes of *Santa Claus Conquers the Martians*]; this is the American, Citadel Press, first edition with a British price sticker.) *No date shown: received in January 1996.*

Gallagher, Stephen. **Red, Red Robin.** Corgi, ISBN 0-552-14293-X, 412pp, A-format paperback, £5.99. (Horror/suspense novel, first published in 1995; reviewed by Pete Crowther in *Interzone* 92.) *8th February 1996.*

Gemmell, David. **Ghost King.** Del Rey, ISBN 0-345-37902-0, 287pp, A-format paperback, cover by Royo, \$5.99. (Fantasy novel, first published in the UK, 1988.) *1st January 1996.*

Green, Simon R. **Deathstalker Rebellion.** Gollancz/Vista, ISBN 0-575-60011-X, 568pp, A-format paperback, cover by Steve Crisp, £5.99. (Sf novel, first edition; proof copy received; "Vista" is the name of Gollancz's new mass-market paperback imprint, which this title will be helping to launch in April.) *April 1996.*

Harris, Steve. **Black Rock.** Gollancz, ISBN 0-575-06140-5, 447pp, hardcover, cover by Steve Crisp, £16.99. (Horror novel, first edition.) *21st March 1996.*

Hill, Douglas. **Galactic Warlord.** "The Last Legionary, Book 1." Macmillan, ISBN 0-330-26186-X, 127pp,

A-format paperback, cover by Chris Moore, £2.99. (Juvenile sf novel, first published in 1979; the three sequels – *Deathwing Over Veynaa* [1980], *Day of the Starwind* [1980] and *Planet of the Warlord* [1981] – are reissued simultaneously at the same price, all with covers by Moore; if you're looking for good space opera for kids [say, ten-year-olds] look no further...) *12th January 1996.*

Hobb, Robin. **Royal Assassin: The Farseer.** Bantam/Spectra, ISBN 0-553-37563-6, 595pp, trade paperback, \$13.95. (Fantasy novel, first edition; proof copy received; sequel to *Assassin's Apprentice*; "Robin Hobb" is a pseudonym for an American woman writer who has published a number of fantasy novels and one sf novel under her real name.) *May 1996.*

Horwood, William. **Journeys to the Heartland: The Wolves of Time, I.** HarperCollins, ISBN 0-00-649694-6, 610pp, A-format paperback, £5.99. (Animal fantasy novel, first published in 1995; first of a series, the second of which, *Wanderers of the Wolfways*, should be out in hardcover by now [but we haven't received it]; Horwood has also written two recent fantasy "sequels" to Kenneth Grahame's *The Wind in the Willows* – *The Willows in Winter* and *Toad Triumphant* – although HarperCollins did not choose to send those to us for listing in our "spinoffery" section.) *5th February 1996.*

Hudson, Stephen. **Almost Human.** Minerva Press [10 Cromwell Place, London SW7 2JN], ISBN 1-85863-322-2, 188pp, small-press paperback, £7.99. (Sf novel, first edition [copyrighted "1995"]; we're told nothing about the author, but this is probably a debut book by a new British writer.) *No date shown: received in January 1996.*

Jones, J. V. **The Baker's Boy.** "The Book of Words." Warner/Aspect, ISBN 0-446-67097-9, 516pp, C-format paperback, cover by Darrell

own sequels, and many books are written in episodic form: the trilogy is perhaps the default form of the fantasy novel. But it could well be possible to suggest a period of time after which a book becomes public domain: if I want to write a sequel to *The Time Machine*, why not? The book stands or falls in the market place on its own account, and if it compares badly to the original will be seen to do so.

The second point is the extension of the copyright period. The Intellectual Property Policy Directorate of the Patent Office issued an interesting consultation paper in December 1994 which explored several possibilities of implementing the EU directive on extending copyright, in particular looking at precisely how this directive could be implemented when copyright of many books has reverted to the public domain. Who exactly, is the author's heir in such cases? Looking at Annex E ("Defining persons having acquired rights") to the document, there seems to be an option proposed that revived rights could remain with the general public "on the grounds that once a work has entered the public domain any member of the public has, arguably, acquired the 'right' (in a non-legalistic sense) to use or exploit the work, or at least the legitimate expectation of being able to do so." This seems to have been swept under the carpet. It would be interesting to see someone argue this in the courts but I am afraid that it won't be me.

Copyright after a certain period of time, which is designed to safeguard the interest of writer and dependents, is a monopoly which needs to be examined as we examine other monopolies. It is probably best to look at the difference between "dependents" and "heirs" in this matter, but clearly they are not necessarily the same moral concept. We are approaching a time when securing copyright will become more and more difficult, as those publishers who are exploring the possibilities of electronic publishing are realizing. This is perhaps one of the reasons why there is so much pressure to define and secure the territory while it is still there. Unfortunately, the people who seem to be losing at the moment are the reading public, who are denied access to texts while legal wrangling takes place, and today's writers, who are caught in the middle of a complicated network of legalities. I am sure there are writers out there who look at their contracts with the same dismay as do pop singers — but that, I am afraid, is another story.

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Dear Editors:

I thought I'd pen you a note on the strangely-named article "The Great Copyright Plot" by Patrick Parrinder. His own close involvement with H.G. Wells, and the degree to which he attacks the Wells estate specifically, suggests more than anything that he has had a bad experience with them somewhere along the line and is desperately trying to "even the score."

I won't reply to his article point by point, partly because it is not really coherent enough to support such a critique, but I would like to pick out two aspects that seem central to his theme.

Firstly he contends that the reason that Penguin US have published a cheap version of *The Time Machine* and Penguin UK have not is purely down to the copyright laws and the fact that the price difference is caused by the royalty payable to the Wells estate. This is of course nonsense on at least two counts. Firstly, I think most of your authors would be startled to find that the £3.39 per copy price difference was the sort of royalty they might expect from a book! If royalties were the only factor I suspect the price might have to grow to something nearer £1 at most.

Secondly, although Parrinder ignores the fact, there is obviously a world of difference between the "Penguin 60s" promotions in the UK and the US. My initial reaction when I read this was surprise as I could not see how *The Time Machine* (a short novel) could possibly fit in the small-format, 60pp, volumes in question. The answer is of course that it can't — the US book is actually a 92-page trade paperback (according to *Locus*) and hence physically dissimilar to the UK promotion. As the physical presentation is key to that promotion, it is clear that there would be no place for the US volume in the UK.

Indeed, the suggestion that the edition was excluded from the UK promotion simply because it was in copyright

completely fails to explain the fact that most of the titles in the original promotion were still in copyright, and that Phoenix (the UK publishers of *The Time Machine*) did actually publish an extract (all the format allows) of the book in their own 60p collection published last month.

The second point I object to is his rather disingenuous argument that equates the use of characters and settings from another author's books (as his second page of discussion opens) with the use of another author's ideas (as the discussion ends), clearly attempting to use the latter to justify the former. This again is clearly nonsense.

Parrinder's argument might be justifiable if the Wells estate were objecting to, say, Harrison's *The Technicolor Time Machine*, because it used the concept of a time machine first created (they might argue) by H. G. Wells. However, this is not the case. What Steve Baxter has done (very skillfully) is to write a very close sequel to the original book that re-uses characters, settings and even scenes from the book. This is something I feel an author (or his estate) deserves some control over.

I would challenge anyone, for example, to suggest that it would be "right" for another author to start publishing Discworld books without Terry Pratchett's permission and involvement. Terry has spent a lot of time, effort and skill building up that world and delivering a consistent high quality (witness the *Interzone* reviews of each volume) to his readers. If allowed to, Elmer T. Hack would love to "cash in" on that and it is undoubtable that, if he did, his revenues would be unfairly enhanced and Terry's would suffer.

There are ludicrous aspects of copyright and trademark law, but they are not the ones Parrinder cites. I am disappointed that you decided to publish such an ill-thought-out piece.

Phil Stephensen-Payne
Leeds, W. Yorks.

Bob Shaw, 1931-1996

We were extremely saddened to hear of the death of Bob Shaw on 11th February (as we were finalizing this issue). He died of cancer, just two days after returning from America and less than two months after his wedding there to second wife Nancy Tucker. He was 64, and had three children by his first marriage. As well as being a fine writer, Bob was one of the most popular individuals on the British sf scene.

As John Clute wrote in his *Guardian* obituary (17th February 1996), "Those who knew Shaw — and many hundreds of his readers had met him — loved him. He never

said a cruel word. He was extremely funny, deeply kind, visibly decent. He was too much loved to fade easily."

Among his best novels were *The Palace of Eternity* (1969), *Orbitsville* (1975), *A Wreath of Stars* (1976), *Vertigo* (1978; republished in 1991 as *Terminal Velocity*) and the trilogy beginning with *The Ragged Astronauts* (1986). Among his most praised short stories were "Light of Other Days" (1966) — long optioned for film or TV: let us hope a production now goes ahead — and "Dark Night in Toyland" (1988). We were proud to publish the latter in *Interzone* (issue 26). Farewell, Bob.